

FLORIDA

# History & the Arts

SPRING 2007

A MAGAZINE OF FLORIDA'S HERITAGE

## The Art of James Gibson

ARCHBOLD BIOLOGICAL STATION • HISTORIC SPANISH POINT • FLORIDA FOLK FESTIVAL

# FOCUS ON

## ■ A MESSAGE FROM THE SECRETARY OF STATE ■

I am honored Governor Charlie Crist has selected me to serve as Florida's Secretary of State. The Florida Department of State has an incredibly experienced and dedicated staff serving the citizens of Florida, and I am excited to have the opportunity to work with the entire team to promote Florida's cultural and historical programs.

Some of you may know that I have served the citizens of Pasco County for 26 years as Supervisor of Elections. As a native Floridian who has also served as the president of the Downtown Dade City Main Street program, and worked to bring over one million dollars to restore the historic Pasco County Courthouse, I personally understand how Florida's cultural and historic preservation programs contribute to the quality of life in our communities.

During the special events and activities of 2007 Florida Heritage Month, it has been my great pleasure to meet so many dedicated citizens from around the state who work on behalf of our arts, folklife and historic preservation programs. In this issue, you will read about many of the citizens who have been honored by the Department of State this year for their outstanding talents and commitment to the arts and preservation. My thanks to all of you who have participated in our 4<sup>th</sup> annual Florida Heritage Month events throughout the state. Florida Heritage Month continues through April 15. We invite you to explore activities in your area by visiting [www.FloridaHeritageMonth.com](http://www.FloridaHeritageMonth.com).

This May 17, our Museum of Florida History in Tallahassee will begin a year-long celebration of 30 years of service to millions of students, citizens and visitors in our state. Through exhibits in the museum gallery and the Knott House Museum, and outreach programs and TREX (traveling exhibits) that have reached into classrooms, libraries, courthouses and municipal facilities throughout the state, the Museum of Florida History has remained dedicated to its mission, *"to promote, throughout the state, the knowledge and appreciation of Florida history."*

At this milestone of service, I join the museum staff and the staff of the Divisions of Cultural Affairs and Historical Resources in reaffirming our commitment to Florida's citizens to continue our tradition of quality customer service and provide even greater accountability to the citizens we faithfully serve.



A handwritten signature in black ink, appearing to read "Kurt S. Browning".

**KURT S. BROWNING**  
Secretary of State

# CONTENTS

## SPRING

VOLUME 15, NUMBER 2

### FEATURES

#### 6 THE ART OF JAMES GIBSON

*By Kiley Mallard*

James Gibson, Florida's 2007 Heritage Month artist and recipient of the 2007 Division of Cultural Affairs Arts Recognition Award, is one of the most active of the group of African American painters known as the Highwaymen.



#### 12 ARCHBOLD BIOLOGICAL STATION

*By Fred E. Lohrer and Hilary M. Swain*

Near Lake Placid on the Lake Wales Ridge, is the Archbold Biological Station, established in 1936 by aviator and explorer Richard Archbold. The core of station operations is the 1930s Roebling Red Hill Estate.



#### 18 HISTORIC SPANISH POINT

*By Laura Dean*

The human history of Historic Spanish Point stretches back to 3,000 B.C. In 2007, this accredited museum and National Register site celebrates 25 years of being open to the public.



#### 22 THE 55TH ANNUAL FLORIDA FOLK FESTIVAL

*By Kerri L. Post*

Since 1953, people have celebrated Florida's many different cultural traditions at the Florida Folk Festival in White Springs. This year's folklife area features demonstrations and performances of the traditions associated with Florida's distinctive cattle ranching industry.



### DEPARTMENTS

INSIDE  
FRONT  
COVER

#### FOCUS ON

#### 2 FLORIDA IN MY VIEW

#### 3 NEWS & NOTES

#### 24 MIXED MEDIA

#### 26 ART IN UNFAMILIAR PLACES

#### 27 CALENDAR

#### 29 ON A ROAD LESS TRAVELED

ON THE COVER: "Road Less Traveled" by James Gibson. Commissioned for 2007 Florida Heritage Month.

# FLORIDA IN MY VIEW

FLORIDA

History & the Arts

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GOVERNOR

**Charlie Crist**

SECRETARY OF STATE

**Kurt S. Browning**

EDITOR

**Susanne Hunt**

ASSISTANT EDITOR

**Sandy Shaughnessy**

EDITORIAL ASSISTANT &  
CIRCULATION MANAGER

**Kiley Mallard**

GRAPHIC DESIGNER

**Dee Dee Celander**

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For comments, questions, information, or to subscribe, write:

*Florida History & the Arts*  
Florida Department of State  
Division of Historical Resources  
500 South Bronough Street  
Tallahassee, FL 32399-0250  
phone: 1-800-847-7278  
or visit: [www.flheritage.com](http://www.flheritage.com)



**FLORIDA**

Division of  
Historical  
Resources



## ■ BECKY CLARKE ■

At some point it dawned on me that whenever my family traveled, we were usually looking to investigate the historic and unique features of whatever place we were visiting at the time. I think this revelation is what led me to get involved in the historic preservation movement.

For the past two years I have had the privilege of serving as president of the Florida Trust for Historic Preservation – the only statewide non-profit preservation advocacy organization working to educate Florida's citizens about historic preservation. This position has offered me the opportunity to see many of the wonderful, distinct resources that Florida has to offer.

Fortunately, our state's leaders have long recognized the importance of Florida's historic resources and have established what is now one of the finest, largest, and most effective historic preservation grants programs in the country. The funding

provided through Florida's historic preservation grants programs, and the grants program support that is administered through the Division of Historical Resources, is a tremendous resource to the citizens working to preserve their community's sense of place and individuality. Thanks to the support of state and local leaders, and the interest and commitment of individuals in communities throughout the state, we have seen a



growing appreciation for the benefits of preservation projects. The preservation of historic resources generates real economic benefits to Florida communities.

The mission of the Florida Trust is to educate citizens on the resources, methodologies and assistance available to help them achieve their goals. We offer conferences and workshops on technical topics to assist projects and organizations around the state. Currently we are working to complete the renovation of the historic Hays-Hood House in Tallahassee to serve not only as Florida Trust headquarters, but as a statewide preservation resource center that will help us better disseminate information to the many grassroots preservationists throughout Florida.

Without the efforts of citizens and governmental officials at both the state and local levels who recognize the importance of maintaining the unique sense of place of our communities, Florida would be a very different place. I'm proud to be a part of the effort to keep us unique.

For the past 25 years, BECKY CLARKE has been involved in preservation or history related organizations. She has been a member of the Board of Trustees of the Florida Trust for Historic Preservation since May 2000, and is currently completing her term as president. Clarke served in many capacities in Tampa Preservation, Inc. from 1991-1993. She received a B.A. Degree in Business Administration from Furman University.

## NEWS & NOTES

# Hank Locklin Inducted Into Florida Artists Hall of Fame

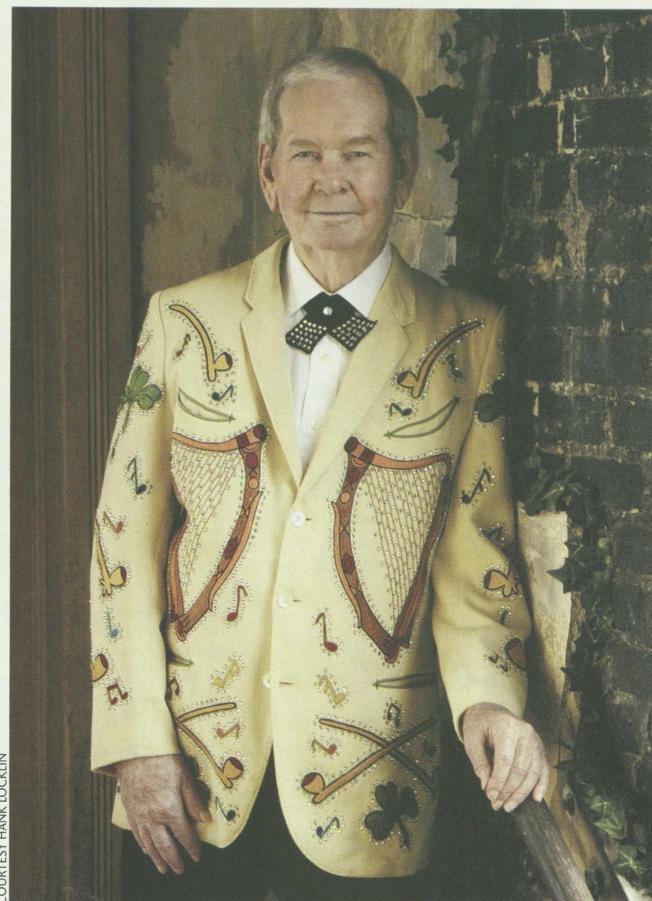
In March 2007, Lawrence Hankins "Hank" Locklin, country music artist and Grande Ole Opry star, was inducted into the Florida Artists Hall of Fame. Established by the Florida Legislature in 1986, the Florida Artists Hall of Fame recognizes persons, living or deceased, who have made significant contributions to the arts in Florida either as performing or practicing artists in individual disciplines. These individuals contribute to Florida's national or international reputation as a state with a strong and sustained commitment toward the development of cultural excellence. Prior inductees include: musician and performer Ray Charles; writers Zora Neale Hurston, Tennessee Williams and Ernest Hemingway; and visual artists Duane Hanson, Robert Rauschenberg and James Rosenquist.

Hank Locklin, a three-time Grammy finalist, has sold over 15 million records worldwide and has over 70 charted singles with six No. 1 hits. His signature song, "Please Help Me I'm Falling," was ranked the number two most popular country song for the first 100 years of *Billboard Magazine*. Locklin's songs have been recorded by over 1,000 artists, including Willie Nelson, Dolly Parton, Dwight Yoakam, Charley Pride, Roy Rogers and Gene Autry. Many well known artists such as Vince Gill, George Jones, Willie Nelson, Kenny Rogers and Merle Haggard credit Locklin as a musical influence.

Born in McLellan, Florida on February 15, 1918, Locklin was picking guitar for amateur contests in Milton, Florida by age 10. He was a featured performer on Pensacola radio station WCOA in his teens. Locklin scored his first Top 10 song in 1949 with "The Same Sweet Girl." Four years later, he had a No. 1 hit with "Let Me Be the One." In 1960, the remarkable success of "Please Help Me, I'm Falling"—the song that dominated the country chart that year, and crossed over into the Top 10 pop charts in both the United States and the United Kingdom—earned him membership in the Grand Ole Opry.

Locklin started the popularity of the "Slip-Note" piano style in country and pop music. He pioneered the use of strings on country recordings and the creation of concept albums. The recipient of numerous *Billboard*, *Cashbox*, and international awards, Locklin has performed in charitable events throughout Florida.

Locklin returned to the studio in 2001 to record *Generations in Song*, which featured long-time colleagues Dolly Parton and Vince Gill. He recently released his 65th album, a gospel album entitled *By the Grace of God*.

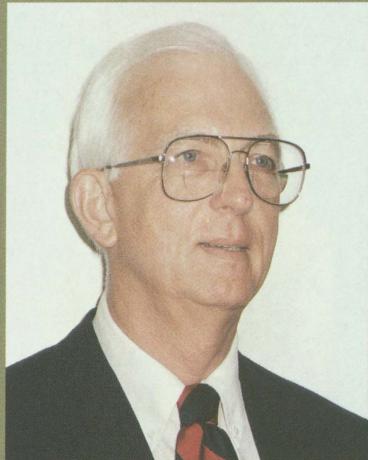


COURTESY HANK LOCKLIN

# NEWS & NOTES

## CITIZENS RECOGNIZED FOR CONTRIBUTIONS TO HISTORIC PRESERVATION IN FLORIDA

**T**hree Florida citizens were recently recognized for their extraordinary efforts and accomplishments in the field of historic preservation. Secretary of State Kurt S. Browning presented 2007 Senator Bob Williams Awards to E.L. Roy Hunt and the late James Eaton, Sr., and the 2007 Mary Call Darby Collins Award to Sylvia "Nootchie" Vega Smith.



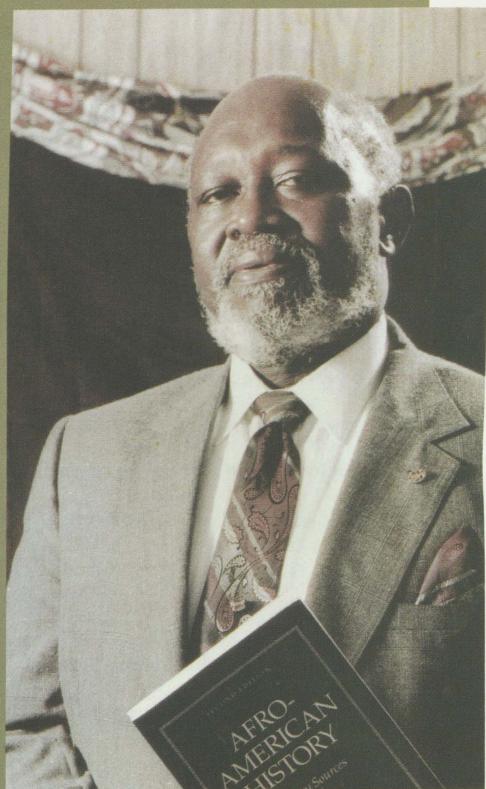
**E.L. ROY HUNT** (1987) comprehensive guide to the federal, state and local laws which are available to support preservation efforts in Florida.

In 1975, Florida A&M University professor James Nathaniel Eaton, Sr. became the founding archivist, curator and director of what is now the Southeastern Regional Black Archives Research Center and Museum on the campus of FAMU. He played a key role in the 1978 placement of FAMU's Carnegie Library in the National Register of Historic Places, and again in the 1998 designation of the historic FAMU campus as a National Register Historic District.



Sylvia "Nootchie" Vega Smith is a former president of the Florida Trust for Historic Preservation and the former president of Tampa Preservation, Inc. She played a leading role in efforts to save the Cuban Club, Italian Club and Centro Asturiano buildings in Tampa's Ybor City. Smith served as chairwoman of restoration grants for The Chislers, Inc., which administered an \$800,000 Save America's Treasures grant for the national landmark Tampa Bay Hotel.

**SYLVIA "NOOTCHIE" VEGA SMITH**

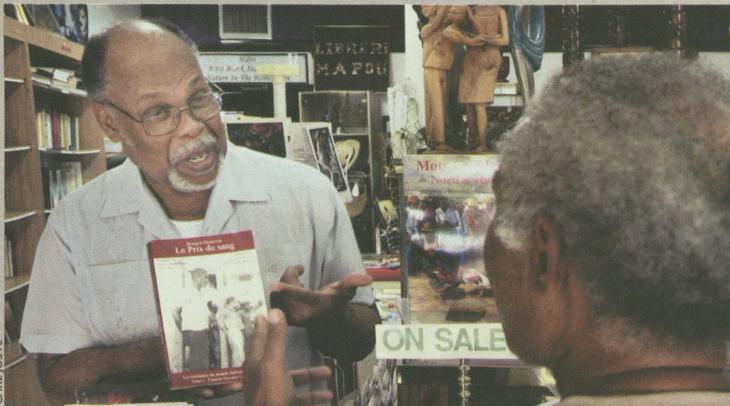


**JAMES NATHANIEL EATON, SR.**

COURTESY LEATHEA EATON

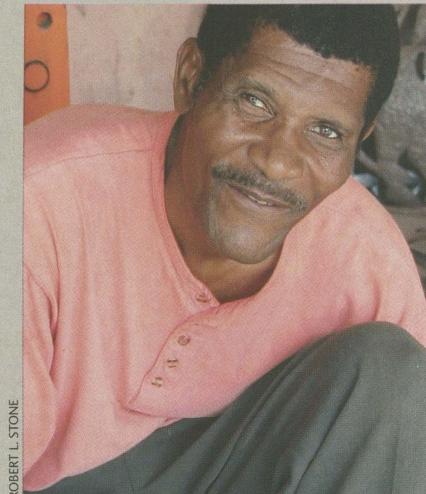
## 2007 Florida Folk Heritage Awards

In March, Secretary of State Kurt S. Browning presented the 2007 Florida Folk Heritage Awards to Tomás Granado, Jean-Marie "Jan Mapou" Denis and Almann Ulysse. The Florida Department of State presents Florida Folk Heritage Awards to citizens whose lifelong devotion to folklife has enriched the state's cultural legacy. Like the National Heritage Awards, Florida Folk Heritage Awards honor Florida's most significant and influential tradition bearers for authenticity, excellence and significance within the traditional arts.



CARL LUSTE

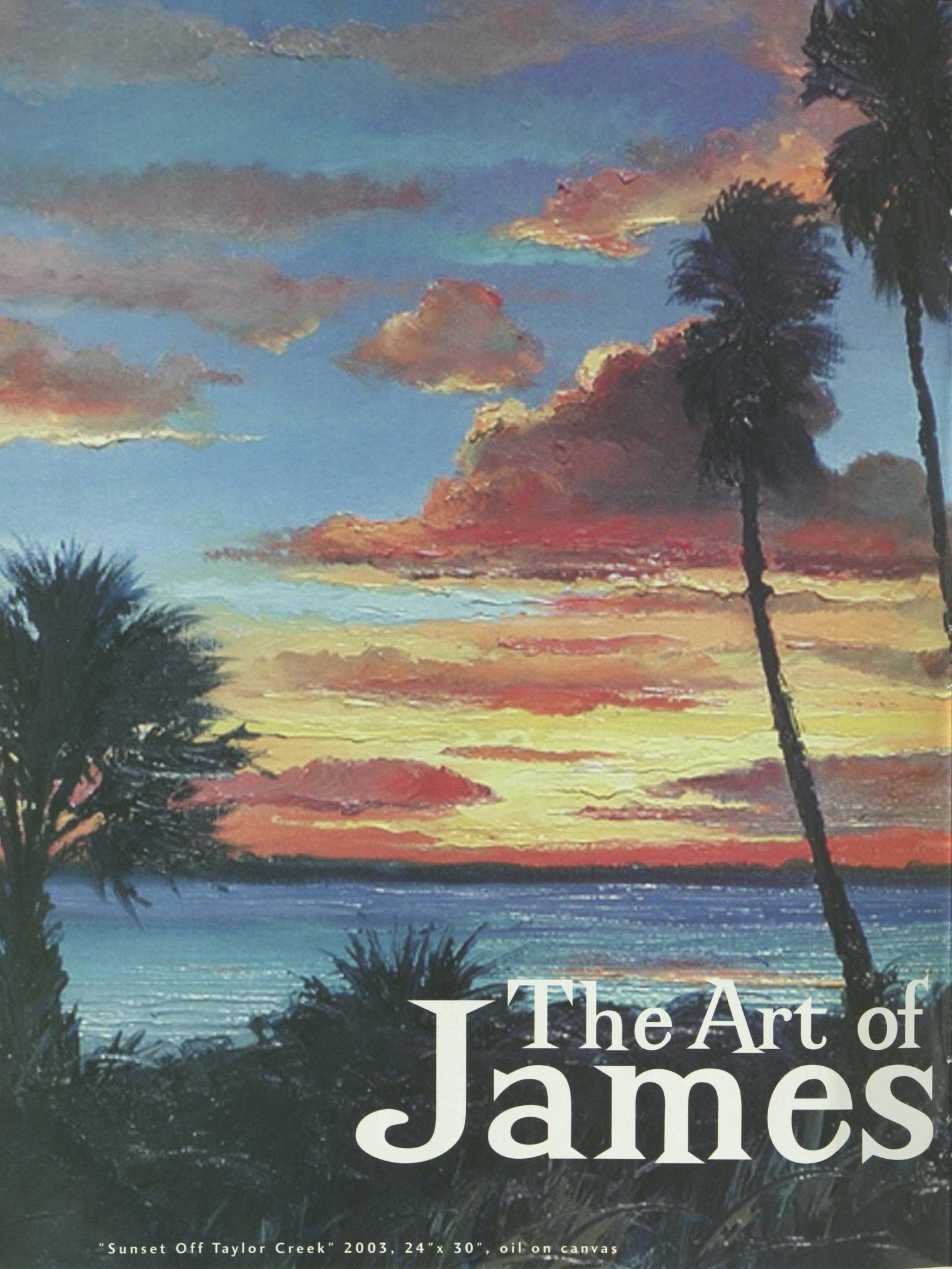
Arts advocate, author and playwright **JEAN-MARIE "JAN MAPOU" DENIS** of Miami was born in Haiti in 1941. He founded Sosyete Koukouy, to maintain Haitian language and culture, in 1985 and opened the Libreri Mapou bookstore in Little Haiti in 1990. Libreri Mapou contains the largest inventory of titles on Haitian culture and history in the nation and serves as the Mapou Cultural Center, hosting traditional dancers and musicians, Haitian Kreyòl language classes, Haitian holiday celebrations, annual Haitian Kreyòl symposia, and storytelling presentations.



**ALMANN ULYSSE** of Miami is a master of *fè koupé*, a cut-metal sculptural art form highly regarded by Florida's Haitian-American community as an expression of cultural identity. Ulysse was born in Croix-des-Bouquets, Haiti, the birthplace of *fè koupé*, in 1945. With themes inspired by nature, the Bible and Haitian folklore, his works are created from recycled 55-gallon steel drums using hand tools. Ulysse served for three years as a master artist in the Florida Folklife Apprenticeship Program.

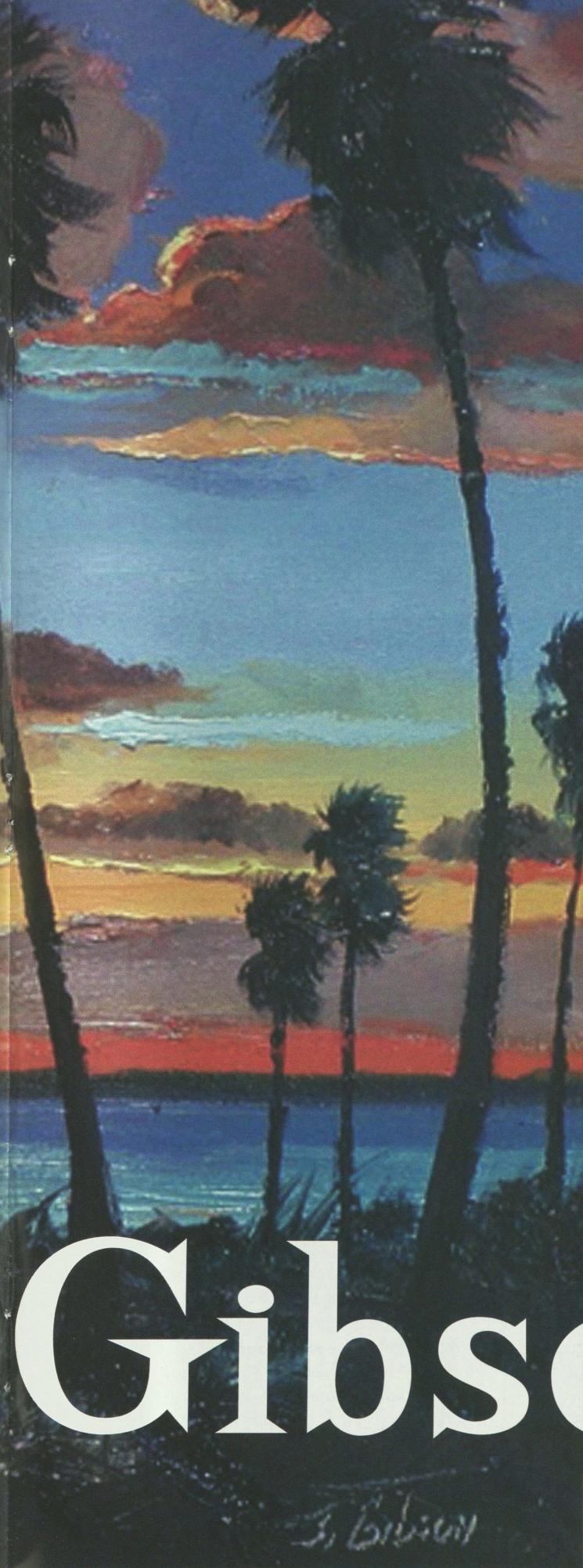


**TOMÁS GRANADO** of Webster is a master *norteño* accordionist and advocate for Mexican-American culture. He began playing the diatonic button accordion at age 11. By 1970, Granado had formed a band, or *conjunto*, in Homestead to play for community events and cultural celebrations throughout southern Florida. In 1992, Granado taught button accordion through the Florida Folklife Apprenticeship Program. Today, he continues to teach and play accordion and is one of the few accordion repairmen in Florida.



# The Art of James

"Sunset Off Taylor Creek" 2003, 24" x 30", oil on canvas



# Gibson

J. Gibson

## A Piece of Florida's Highwaymen Heritage

From the late 1950s until about 1970, a group of 26 African American painters (25 men, one woman) sold their art on the highways of Florida. This loose association of artists, known today as the Florida Highwaymen, never formed a school of art or a formal organization. They did not call themselves the Highwaymen. The moniker was given to the group in a 1995 magazine article by James Fitch, director of development for the Museum of Florida Art and Culture in Avon Park.

BY KILEY MALLARD





"Palm Trees, Beach & Surf" 2003, 30"x 40", oil on canvas

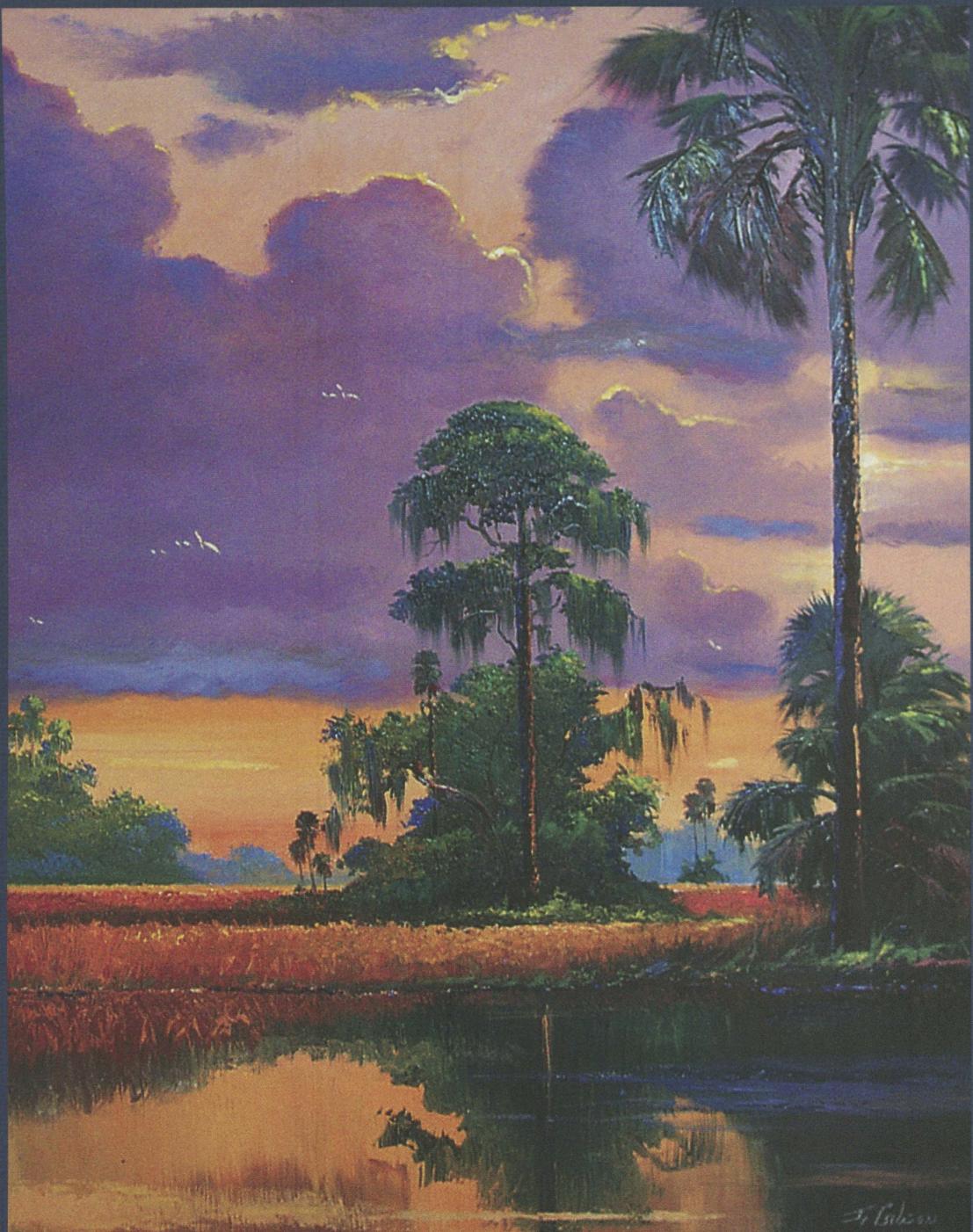
# B

ack in the segregated 1950s and 60s, art galleries would not sell the work of unknown, self-taught African Americans, so the Highwaymen created their own marketing strategy. Loading their cars with a batch of new paintings, the artists would set off for Palm Beach, Miami or Orlando, stopping at restaurants, banks, lawyer's and doctor's offices to sell their work or setting up on the highways to sell to tourists.

By 1970, with the death of unofficial leader Alfred Hair, the growth of interstates and stricter enforcement of non-solicitation laws, most of the Highwaymen moved on to other careers.

Today James Gibson is one of the most active Highwaymen, still making a living by creating and selling art. Gibson estimates he has painted more than 10,000 Florida landscapes throughout his lifetime. In the beginning, his paintings sold for around \$20, while some now go for thousands of dollars.

In acknowledgment of his talent and contributions to his community and arts education throughout the state, James Gibson was awarded the Florida Department of State, Division of Cultural Affairs Arts Recognition Award for 2007. Additionally, Gibson has created an original painting for Florida Heritage Month 2007, titled "Road Less Traveled." Gibson served as Ambassador of the Arts in 2005, traveling the state with former Florida First Lady Columba Bush to promote arts education and donating three paintings as part of an art exchange with Japan. In 2002, Gibson created an ornament for the White House Christmas tree and his paintings were featured in the Steven Spielberg film, "Catch Me If You Can."



"Sunset Indian River" 2003, 18"x 24", oil on canvas

"In this world of materialization and the almighty dollar, it is indeed a rare and compassionate artist who so willingly shares of his time and talent."

— JUDITH WARREN, CHILDREN'S HOME SOCIETY



"Untitled" 2003, 30" x 40", oil on canvas

In the beginning, his paintings sold for around \$20,  
while some now go for thousands of dollars.

“E

Gibson learned  
to paint quickly,  
and claims he  
once finished  
100 paintings  
in one day.



ven though James has found success, he has not forgotten his community," says Joi Gardner of Fort Pierce. Gibson is involved with many groups in the Fort Pierce area, including Helping People Succeed, Children's Home Society, Florida Sheriff's Youth Ranches, as well as local churches and other organizations. "In this world of materialization and the almighty dollar, it is indeed a rare and compassionate artist who so willingly shares of his time and talent," says Judith Warren of the Children's Home Society.

Born January 1, 1938 in Fort Pierce, James Gibson is a fourth generation Floridian. As a boy, he sold drawings of cowboys and stagecoaches at school for five or ten cents to buy himself ice cream. During Gibson's senior year in high school, his friend Alfred Hair began painting lessons with A.E. "Beanie" Backus and invited him to tag along. Backus gave Gibson a job making frames, and, along with a paycheck, Gibson was soon acquiring painting techniques from Backus and his students.

After high school, Gibson attended Tennessee State University to study biology. He made extra cash drawing anatomy diagrams and continued to work for Backus during summer breaks. When money for tuition ran out, he withdrew from school, but rather than go to work picking and crating citrus, he began to paint and sell his works full time.

Knowing his pieces would never fetch the same prices as those of white artists, Gibson learned to paint quickly, with the belief that selling more paintings would make up a little of the price difference. To finish a painting faster, Gibson would listen to brisk music or compete with his fellow Highwaymen, especially Alfred Hair. Once, Gibson claims, he finished 100 paintings in one day.

Gibson saved money on materials by painting on Upson board, a building material similar to Masonite, because it was cheaper than canvas and readily available. He ensured sales by using tones that matched the latest decorating styles. He often visited furniture stores to see what the latest trends were, then created several paintings in coordinating colors.

One of Gibson's favorite stories is about being pulled over in his new Chevrolet Impala in the early 1960s. When the trooper questioned why a black man was driving such a nice car, Gibson showed him the paintings in his trunk. The trooper bought two pieces and took Gibson back to the station—where he sold 15 more.

Gibson has always worked in oils, his paintings full of vibrant, glossy color. "James' art depicts the landscape in which he has lived all his life," says Gardner. He's mastered the effect of tropical light reflecting off water, as seen in his sunset and moonlight scenes. He is perhaps best known for his Royal Poinciana trees, a prominent feature in "Road Less Traveled."

Though sometimes derided as "motel art," the works of all the Florida Highwaymen are now recognized as Florida folk art and are highly sought after. Their paintings represent why people come to Florida, offering an enchanted ideal of the Sunshine State. ■

To Learn More  
Visit James Gibson's Web site at [www.gibson-highwaymen.com](http://www.gibson-highwaymen.com)  
or [www.floridaheritagemonth.com](http://www.floridaheritagemonth.com).



# AN ENDURING AND EVOLV



BY FRED E. LOHRER AND HILARY M. SWAIN

The early morning mist lifts over the pine trees and oak shrubs as you make the turn off Old State Road 8, south of Lake Placid, and start down the driveway to Archbold Biological Station. You are entering the ancient world of the Florida scrub, one

# ARCHBOLD BIOL

of North America's most threatened ecosystems. At the end of the half-mile drive you turn left and facing you, completely unexpected, is a long magnificent building, reminiscent of a bygone era and with the appearance of a former railroad station (which it was not). Groups of busy scientists and students head out for the day's fieldwork with insect nets,

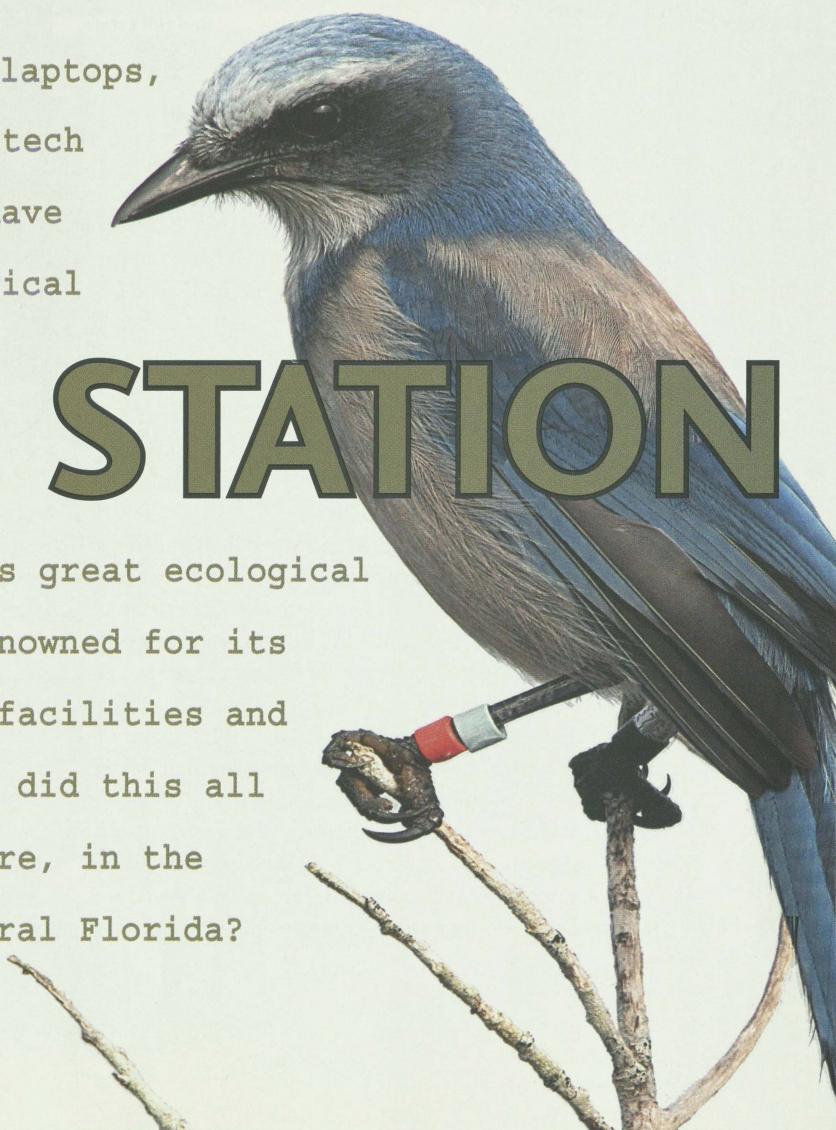
# ING FLORIDA TREASURE



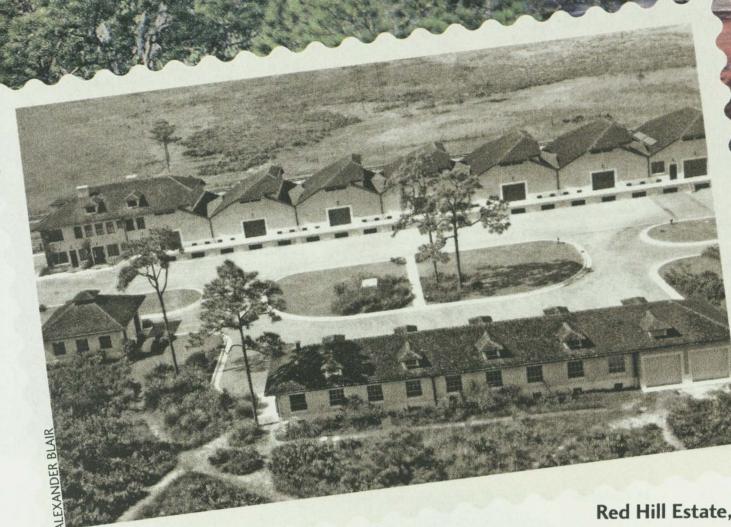
meter sticks, binoculars, laptops,  
GPS units, and other high tech  
instruments in hand. You have  
arrived at Archbold Biological

# OGICAL STATION

Station, one of the world's great ecological field stations, a place renowned for its pristine lands, wonderful facilities and substantial endowment. How did this all come together? And, why here, in the remote heart of south-central Florida?



## AN ENDURING AND EVOLVING FLORIDA TREASURE

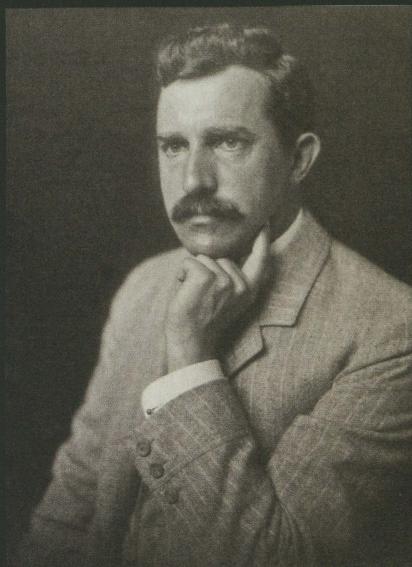


ALEXANDER BLAIR

Red Hill Estate,  
November 1935



John A. Roebling II purchased 1,058 acres of pristine land in southern Highlands County. On the property, known as the Red Hill for its orange-colored sands, he planned to build a self-sufficient country estate that would preserve the natural beauty and character of the surrounding area.



JOHN A. ROEBLING II

### ROEBLING'S RED HILL ESTATE

The answer lies back in 1929 when John A. Roebling II, whose grandfather, John A. Roebling was the designing engineer of the Brooklyn Bridge, purchased 1,058 acres of pristine land in southern Highlands County. On the property, known as the Red Hill for its orange-colored sands, he planned to build a self-sufficient country estate that would preserve the natural beauty and character of the surrounding area. His wife, Margaret Shippen Roebling, who suffered from tuberculosis and needed to spend her winters in a warm climate, was the driving force behind the establishment of the Red Hill Estate. She was a student of botany and a supporter of preserving wilderness areas.

From 1930 to 1935, Roebling continued the family tradition of building enduring structures with the construction of six concrete buildings on the site. Using excellent materials and superior construction practices, his engineer Alexander Blair supervised the building of a storehouse, garages, generator house, pump house, water treatment plant, explosives storehouse and a steel water storage tank. These extraordinary Roebling buildings, in the Industrial Vernacular design, with pigmented coquina stucco, are soundly built of poured concrete, with steel girders supporting concrete roofs, and bronze and copper doors, windows, and other exterior fixtures. The imposing Storehouse is the largest of the buildings. It included a two-story residence and seven workshops and

COURTESY RENNISLAR POLYTECH, ROEBLING COLLECTIONS

storage bays, and was built along a railroad siding adjacent to the railroad track that formed the property's west boundary. Across the plaza from the storehouse was a one-story garage constructed in stages. The generator building on the north side of the plaza provided electrical power via a diesel generator. The pump house south of the plaza contained the deep-well that supplied potable water.

These buildings were designed as the support facilities for a Red Hill mansion that was never constructed because of the death of Roebling's wife. John Roebling remarried and, in 1935, decided to sell the Red Hill Estate or to donate the property to a government agency or not-for-profit organization. There was little interest. Ultimately, only another wealthy man, who could afford to maintain such an



RICHARD WAGNER



In 1941, John's son, Donald Roebling, facilitated the donation of the Red Hill Estate to his school friend, Richard Archbold.

RICHARD ARCHBOLD

## RICHARD ARCHBOLD, AVIATOR AND EXPLORER, RECOGNIZED THE VALUE OF THE ROEBLING RED HILL ESTATE FOR ECOLOGICAL RESEARCH.



REED BROWNE

## AN ENDURING AND EVOLVING FLORIDA TREASURE



TOP: NANCY DERUP; BOTTOM: THOMAS EISNER

**THE STATION'S PROGRAM IS PART OF  
A GLOBAL EFFORT TO UNDERSTAND,  
INTERPRET, AND PRESERVE THE  
EARTH'S NATURAL DIVERSITY.**



enterprise in remote, rural Florida, was willing to assume the responsibilities. In 1941, John's son, Donald Roebling, facilitated the donation of the Red Hill Estate to his school friend, Richard Archbold.

### BLENDING OF WEALTH

Richard Archbold, a world famous aviator and explorer, was the grandson of John Dustin Archbold who headed Standard Oil of New Jersey for John D. Rockefeller. As a young man, Richard Archbold organized and funded Archbold Expeditions, a not-for-profit organization affiliated with the American Museum of Natural History. During 1933–1939, he led three biological expeditions to the interior of New Guinea. These expeditions are still famous for their broad scope, meticulous organization, and extensive contributions to science. Drawing from his experiences on his family's plantation near Thomasville, Georgia, and on his later expeditions, Richard Archbold recognized the great value of the Roebling Red Hill Estate for ecological research, particularly the surrounding lands and substantial buildings. In 1941 he established the Archbold Biological Station on the property donated by John Roebling, supplying both annual funding through Archbold Expeditions and long-term leadership as the Resident Manager.

### ESTABLISHMENT OF ARCHBOLD BIOLOGICAL STATION

Richard Archbold quickly converted the Storehouse or, as it became known, the Main Building, into laboratories, offices, and a library, and added a porch, dining room and additional cottage housing for visiting scientists. These, and other improvements, did not modify the major historical features of the buildings, and the structures have been well-maintained. Today the bronze windows, doors, and other fittings are all still fully functional, and other Roebling-era constructions are in daily operation.

### A ONE MILLION YEAR OLD LANDSCAPE

The original Roebling buildings were embedded in a pine-oak forest at the southern end of the Lake Wales Ridge (LWR), an ancient sandy dune system running north-south like a 110-mile backbone through central Florida. With an ecological history dating back at least one million years, the LWR supports imperiled Florida scrub and sandhill plant communities, which together harbor many of the state's rarest plants and animals, some found nowhere else on earth. Richard Archbold added considerably to the Station's

now – 8,841 acres. With the continuing loss of LWR habitat to development and agriculture, the Station's lands, a significant regional preserve, have now become a precious resource of international conservation importance.

## A 66-YEAR LEGACY OF ECOLOGICAL RESEARCH

The ecological value of the Archbold Biological Station lands and the superb facilities have attracted a growing community of scientists interested in long-term ecological research. Central themes include a growing understanding of the vital ecological role of fire and the need for prescribed burning in the maintenance of Florida plant communities, and long-term population studies of native plants and animals, especially scrub endemics such as the Florida scrub-jay. Richard Archbold died in 1976 and left his personal wealth to supply core funding for the Station. To this day, his support of the work of staff and visiting scientists and students from around the world continues. His sister, Frances Hufty, and her family, serve on the Board of Trustees of Archbold Expeditions, nurturing the Station's research, conservation,

and education mission. Archbold research has had considerable effects on Florida's conservation efforts by guiding public acquisition and management of the last remnants of LWR scrub and sandhill. The Station offers environmental education for K-12 students from Highlands County and surrounding areas, and provides scientific training for undergraduate and graduate students.

Through blending of the great wealth and vision of the Archbold and Roebling families, what was originally conceived as a winter estate has become one of the nation's premier ecological research facilities.

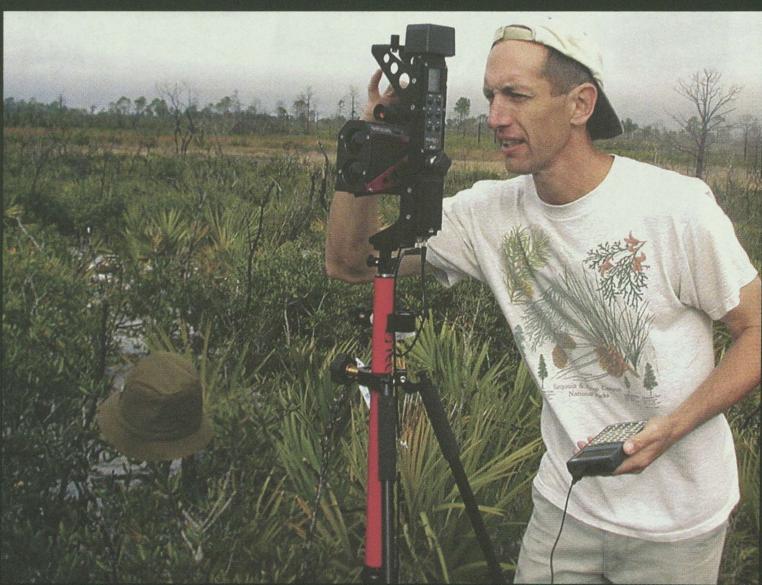
Visitors to Archbold Station can witness the confluence of three great Florida histories: the land, reflecting Florida's most ancient ecological history; the enduring buildings which, as Roebling described them, would stand "like the castles on the Rhine"; and the emerging history of ecological research in a state richly endowed with nature's diversity. Archbold Biological Station is an enduring and evolving treasure for Florida and for the world. ■

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*Fred Lobrner is the Librarian at Archbold Biological Station and Hilary Swain its Executive Director.*

THROUGH BLENDING OF THE GREAT WEALTH AND VISION OF THE ARCHBOLD AND ROEBLING FAMILIES, WHAT WAS ORIGINALLY CONCEIVED AS A WINTER ESTATE HAS BECOME ONE OF THE NATION'S PREMIER ECOLOGICAL RESEARCH FACILITIES.

PEDRO QUINTANA-ASCENCIO



To Learn More

Visit [www.archbold-station.org](http://www.archbold-station.org) or contact the Archbold Biological Station at P.O. Box 2057, Lake Placid, FL 33862. Call 863.465.2571 or email [archbold@archbold-station.org](mailto:archbold@archbold-station.org). Richard Archbold's centennial (1907-2007) will be celebrated this year in Lake Placid with the dedication of a mural featuring his contributions to science and conservation.



# Celebrating 25 years... Preserving 5,000 Years of Florida History

Prehistoric people occupied the site of Historic Spanish Point in present-day Osprey as early as 3,000 B.C. They lived along this shoreline south of Sarasota for nearly 4,000 years, hunting, fishing, building villages and making pottery. Their refuse of shellfish, fish and animal bones, pottery sherds, firepit ash and other daily discarded materials built up

over time and formed the large shell middens which are still present today. For several generations, they buried their dead in a burial mound and at one point ceremonially interred an alligator. These middens and burial mound constitute one of the largest intact prehistoric sites along Florida's west coast.

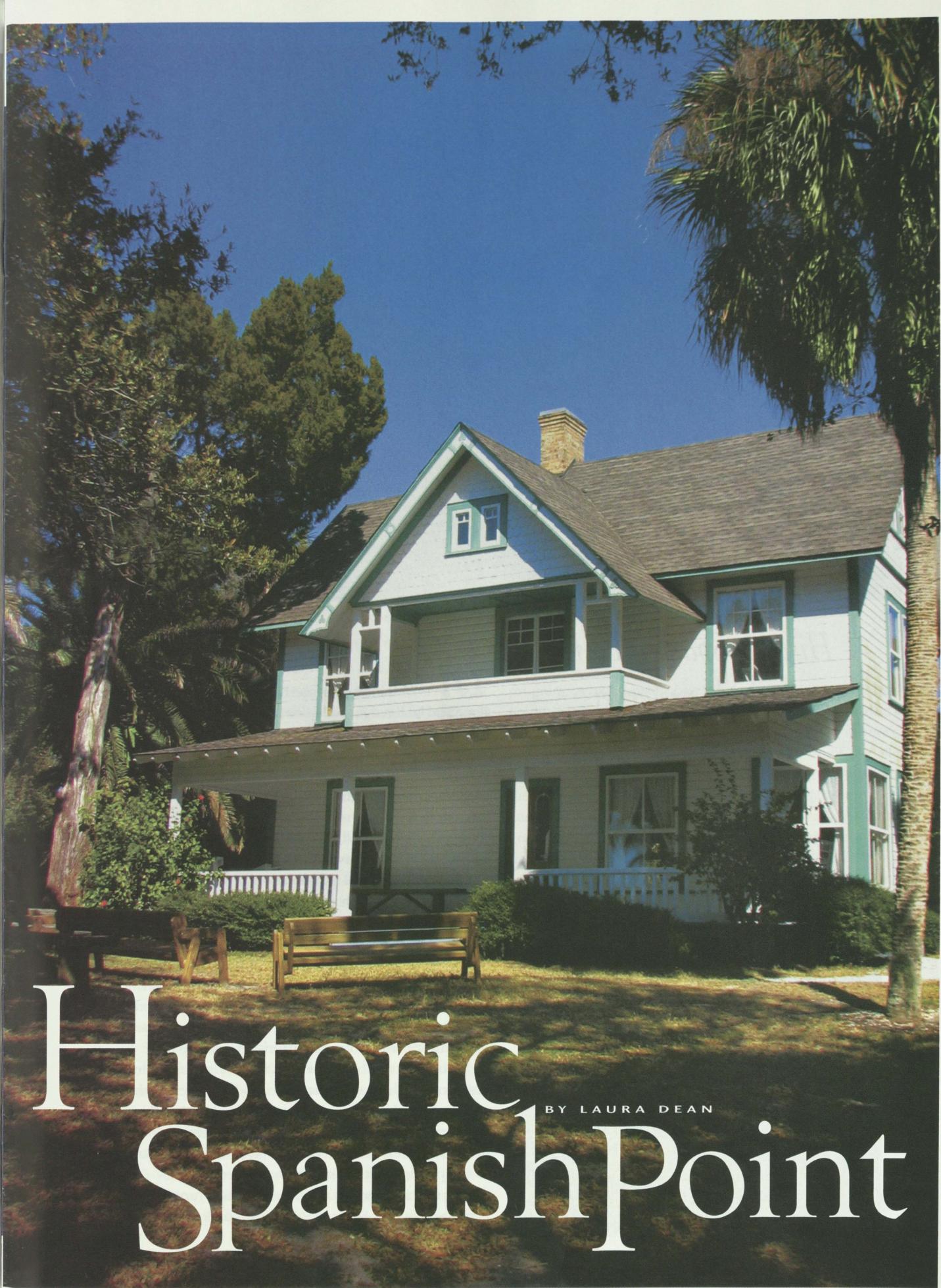
The rich heritage of human history at Historic Spanish Point continued in 1867 when the Webb family of Utica, New York established their homestead

here. John Webb named the land "Spanish Point" because a Spanish trader he met in Key West told him about the elevated shores on the bay. The Webbs planted citrus, sugar cane, and vegetables. The citrus crop was so fertile that the family built a packing house. To transport the produce, John Webb's sons Jack and Will, along with son-in-law Frank Guptill, built their own boats and delivered their citrus to Key West and Cedar Key. The Webb family established the first tourist resort in the area, encouraging winter boarders to come and stay with them to enjoy walks along the beach, fishing, hunting, sailing and other leisurely activities.

In 1910, Chicago socialite Mrs. Potter Palmer came to Sarasota to establish a winter estate. She purchased thousands of acres for cattle ranching, citrus and real estate investment, and chose the Webb homestead for her own 350-acre estate known as Osprey Point. She preserved the pioneer buildings and connected them with lavish formal gardens and lawns. Many of these garden elements have been restored.

*Top left and right: Mrs. Potter Palmer; Webb Winter Resort residents. Opposite page: historic Guptill House*





# Historic Spanish Point

BY LAURA DEAN



*Historic Spanish Point  
actively preserves  
and interprets its  
valuable historical and  
archaeological record*



**I**n 1975 the 30-acre site became the first in Sarasota County to be listed in the National Register of Historic Places. In 1980, it was donated to the not-for-profit organization Gulf Coast Heritage Association, Inc. by the heirs of Mrs. Potter Palmer, allowing for the preservation and restoration of the historic properties and cultural resources of Historic Spanish Point. Since opening to the public in 1982, major projects have included restoration of the pioneer buildings, recreation of the citrus packing house and Mary's Chapel, and revitalization and preservation of the many gardens. White Cottage, the core of which was built in 1885, was restored to house an exhibit gallery, research library and curatorial center. Even the Webb and Guptill family's connection to ship building and sailing is interpreted through the Maritime Heritage Program at Historic Spanish Point. Today, the traditionally built sharpie *Lizzie G.* sails the waters of Little Sarasota Bay, and the motor launch *Magic* takes 21st-century visitors on excursions around the bay.

A unique exhibition, *A Window to the Past*, is located inside one of the prehistoric shell middens, opening the rich archaeological heritage of the region to visitors. Glass walls and a multimedia presentation reveal the features of a midden, the objects found within its layers and its importance to the prehistoric people who built them.

Significant for both its cultural and environmental heritage, Historic Spanish Point has continued to actively



*A Window to the Past, located inside one of the prehistoric shell middens, opens the rich archaeological heritage of the region to visitors.*

preserve and interpret the Florida native environment. Over 50% of the tree species native to the region can be found on the property. Chief among these are the ecologically important mangroves, which grow along the shoreline. A recent wetlands reclamation project was completed with the removal of invasive, non-native vegetation and the addition of a proper wetland ecosystem. The creation of a butterfly garden has attracted even more wildlife. Majestic Ospreys are often seen perched atop a tree with a fish in their talons. Pileated woodpeckers, known for their loud and distinctive calls, can be seen and heard year round, and Monarch butterflies stop by on their migration to winter in Mexico.

One of the most significant restorations at Historic Spanish Point is the Osprey School, now serving as the museum's Visitors Center. Designed by Tampa architect M. Leo Elliott and built in 1927, this Spanish Colonial Revival style building is listed in the National Register of Historic Places. Serving as a school and education facility until 1989, and renovated in 1996, it houses an orientation theater, museum store, exhibit gallery, meeting rooms and screened porches for picnicking.

This year, Historic Spanish Point, an accredited museum and National Register site, celebrates its silver anniversary—25 years of being open to the public. Accreditation by the American Association of Museums was awarded to Historic Spanish Point in 2002. The museum's educational

program, *Adventures in Learning*, teaches third and fourth grade children from a four-county area about the region's prehistoric and pioneer past. Featuring costumed docents, a weaving project, storytelling, a guided tour of the site and a hands-on archaeological dig, this program supports the state's curriculum for social studies, Florida history and ancient cultures. Historic Spanish Point has developed a program of "living history" interpreters and presents historical drama performances during the annual Heritage Holidays celebration in November and December. Historical drama performances are also a favorite Sunday afternoon event January through April.

Today, Historic Spanish Point is operated by a professional staff supported by hundreds of dedicated volunteers. The museum is open to the public seven days a week. Silver Anniversary celebration events at Historic Spanish Point are scheduled throughout the year. ■

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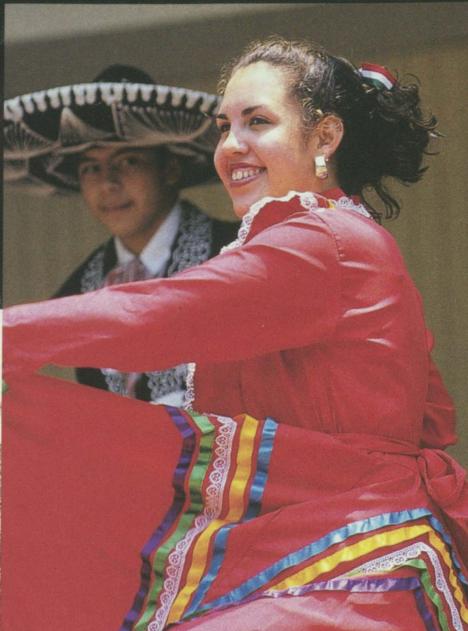
*Laura Dean is Marketing Director at  
Historic Spanish Point*

**To Learn More**

Visit Historic Spanish Point at 337 North Tamiami Trail in Osprey, call 941.966.5214 or visit [www.historicspanishpoint.org](http://www.historicspanishpoint.org).



## FLORIDA TRADITIONS IN THE SPOTLIGHT



# The 55<sup>th</sup> Annual Florida Folk

BY KERRI L. POST

Since 1953, people have gathered in the small town of White Springs to attend one of America's oldest and largest folk festivals. The Florida Folk Festival is an annual pilgrimage over Memorial Day weekend for those who delight in Florida songs or experiencing the many different cultures of the Sunshine State. No other single event in Florida brings together as many diverse

examples of arts, crafts, music, song, dance, food, beliefs, and storytelling. The festival regularly features Floridians of African American, Seminole and Miccosukee, Latin American and Caribbean, European, Cracker, Asian, Pacific, and many other cultural backgrounds. With a backdrop of huge pines, magnificent magnolias and oak trees bearded in moss, the grounds of the Stephen Foster Folk Culture Center State Park along the banks of the Suwannee River provide the ideal setting for the event.

## AMERICA'S OLDEST CONTINUOUS FOLK FESTIVAL

The idea was launched in 1952 when Ada Holding Miller, a guest speaker at a convention in White Springs, suggested

to local Lillian Saunders that the Stephen Foster Memorial area would be a great place to hold a folk festival. Saunders presented the idea to the Stephen Foster Memorial Commission, which sought the assistance of Sara Gertrude Knott from Kentucky, founder of the National Folk Festival. They soon established festival organization and leadership, including the Suwannee Chamber of Commerce and Cary Hardee, a future Governor of Florida who was on the board. The first two and a half day event took place in May 1953. The Florida Folk Festival was directed by Thelma A. Boltin, fondly called Cousin Thelma by many festival regulars, from 1955 until the late 1970s.

The Florida Department of State's Bureau of Florida Folklife Programs, established in White Springs in 1976, coordinated the Festival from the late 70s until 1995. When the Florida Folklife Program was relocated to Tallahassee in 1995, festival production was undertaken by the Department of State's Museum of Florida History and the Florida Folklife Program continued to coordinate Folklife and Apprenticeship Areas. In 2002, the Florida Park Service assumed responsibility for coordinating and producing the Florida Folk Festival. However, the Florida Folklife Program still researches, programs and coordinates the Festival's Folklife area, showcasing a different aspect of Florida's traditional culture each year.



# Festival

## MEMORIAL DAY WEEKEND

In 2007, the 55th Annual Florida Folk Festival will be held May 26 to 28. The event will include hundreds of performances on dozens of stages. Demonstrations and performances include ethnic dance and music, singer-songwriters, traditional musicians, storytellers, workshops, displays, and, as always, good food. Other popular annual events include the Seminole Camp, banjo and fiddling contests, environmental and cultural exhibits, the Florida artisans marketplace, and programs for kids and families. Scheduled feature performers include: Charlie McCoy, Ben Trestage, Patchwork, Amy Carol Webb, Del Suggs, Red & Chris Henry, Gabe Valla and Sam Pacetti, and Miami's Haitian vodou pop group, Papaloko & Loray Mistik.

## FOLKLIFE AREA

This year, the Folklife Area will feature demonstrations and performances of traditional culture associated with Florida's cattle ranching industry. Florida's cattle industry is the oldest and one of the largest in the country, yet few know about our unique traditions. The Spanish first brought Andalusian cattle in the 16th century. Later, settlers from the lower South brought British breeds and ranching techniques—including the use of dogs and whips rather than roping. Florida cowmen referred to themselves by the distinctive term "cow hunters," reflecting

an aspect of their cattleraising techniques. The Seminoles also became fine herdsmen. After the U.S. annexed Florida in the early 19th century, many American cattlemen moved to the state. Gradually, unique breeds, such as Cracker cows and horses, developed in Florida.

Visitors to the Folklife Area will be able to participate in roping practice and view a wide variety of demonstrations, including saddle making, spur making, branding, whip making, horseshoe making, cow dog herding, Cracker horses and Cracker cows, and an exhibition of cowboy art. There will also be performances of cowboy poetry, cattle auctioneering, narratives by old cowmen, as well as bluegrass, country-western, and Mexican *norteño* music. ■

## To Learn More

Visit [www.FloridaFolkFestival.com](http://www.FloridaFolkFestival.com).

Find local and regional visitor information at

[www.SuwanneeValley.org](http://www.SuwanneeValley.org) or [www.OriginalFlorida.org](http://www.OriginalFlorida.org) or  
[VISITFLORIDA.com](http://VISITFLORIDA.com).



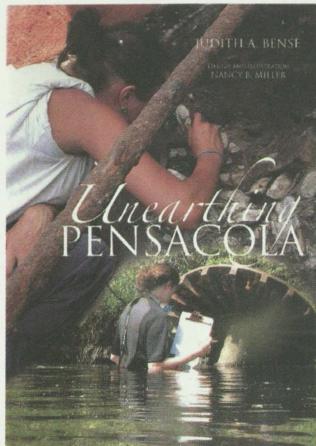
**VISITFLORIDA**

*You Should See The State You're In.*

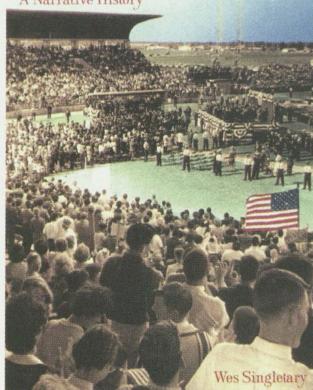
# MIXED MEDIA

## IN PRINT

### A SAMPLING OF NEW FLORIDA TITLES



**Florida's First Big League Baseball Players**  
A Narrative History



In 1998, University of West Florida Public Radio began airing a series of one-minute pieces about the "First Pensacola."

**UNEARTHING PENSACOLA** (*University of West Florida Archaeology Institute*) by Dr. Judith A. Bense, Executive Director of the Anthropology and Archaeology Division at UWF, gathers these segments with images, maps and documents to further tell the story of Pensacola's earliest settlers. • Before 1950, only 26 "Florida boys" made it to baseball's major league. In

**FLORIDA'S FIRST BIG LEAGUE BASEBALL PLAYERS: A NARRATIVE HISTORY** (*History Press*)

author Wes Singletary interviews eight members of this group, providing a brief look back into the early days of Florida baseball through the eyes of those who lived it. •

**FLORIDA'S FIRST LAW SCHOOL: A HISTORY OF STETSON UNIVERSITY COLLEGE OF LAW**

(*Carolina Academic Press*) by Michael I. Swygert and W. Gary Vause describes and analyzes the founding, development and growth of Stetson University College of Law, Florida's first law school. Beginning in 1900, Swygert and Vause take the reader through the school's "mid-life crisis" to Stetson's rise in prominence in the United States and internationally. • Written for young readers, **TENTS, TIGERS AND THE RINGLING BROTHERS** (*Wisconsin Historical Society Press*) by Jerry Apps follows the famous brothers from 1869, when they saw their first circus, through the development of their own circus into "The Greatest Show on Earth." • From Fort Pickens in Pensacola to Fort Jefferson 70 miles west of Key West, the third edition of **HISTORICAL TRAVELER'S GUIDE TO FLORIDA** (*Pineapple Press*) by Eliot Kleinberg presents 74 historical sites throughout Florida, 17 new to this edition.

Visit [www.floridahistoryshop.com](http://www.floridahistoryshop.com) for these and other Florida titles.

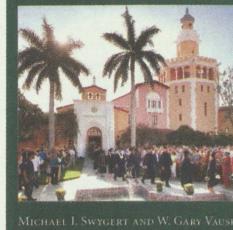
### ONLINE: FLORIDA TRUST FOR HISTORIC PRESERVATION



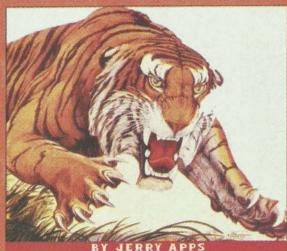
[www.floridatrust.org](http://www.floridatrust.org) is the newly reorganized Web site of The Florida Trust for Historic Preservation. As Florida's only statewide preservation organization, the Florida Trust promotes preservation of the architectural, historical and archaeological heritage of Florida through advocacy, education and historic property stewardship. The Trust Web site provides information about a series of Professional Development workshops, preservation resources, upcoming events, and the 2007 Annual Statewide Conference, which takes place in Sarasota, May 17-19, 2007.

### FLORIDA'S FIRST LAW SCHOOL

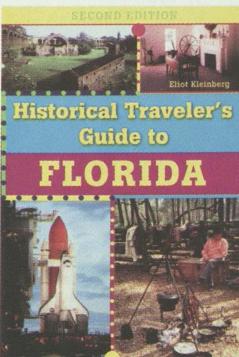
*A History of Stetson University College of Law*



### TENTS, TIGERS AND THE RINGLING BROTHERS



BADGER BIOGRAPHIES SERIES



## ART SCENE

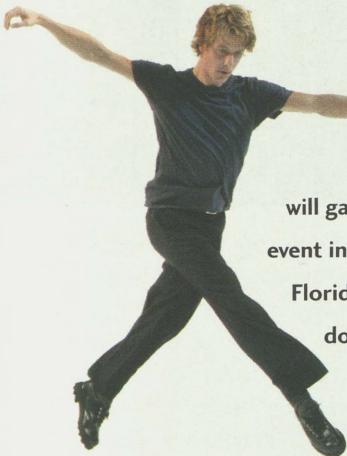
**LIVING LEGACY**

The Maggie Allesee National Center for Choreography, or MANCC (man-see), is a national research and development center for dance housed in the newly renovated Montgomery Hall dance facilities on the Florida State University (FSU) campus in Tallahassee. MANCC complements the activities of the FSU Dance Department by strengthening and enhancing participation between dance practitioners operating within and outside of an academic setting. MANCC welcomes artists through its three programs: Free to Rep, Choreographic Fellowships and Living Legacy. Artists become involved in MANCC programs by invitation, application, or a combination of the two.

The 2007 Living Legacy program takes place June 14-30, when the seven female company members of NY-based Urban Bush Women and the seven male company members of Senegal-based Compagnie JANT-BI will come together for a two week residency to work on new material for a collaborative work "The Beauty of Little Things" (working title), a dance that includes both companies. The work will return to MANCC in January, 2008 to finalize lighting and staging designs prior to the Florida premiere, and subsequent tour throughout the United States and Europe. For more information about MANCC and opportunities to observe and engage with the UBW/JANT-BI project, visit [www.mancc.org](http://www.mancc.org).

© CAROL PRATT, THE KENNEDY CENTER

## URBAN BUSH WOMEN

**29TH ANNUAL FLORIDA DANCE FESTIVAL**

For 10 days near the end of June, choreographers, teachers, students and performers will gather in Miami and Miami Beach for the 29th Florida Dance Festival. Considered a major arts event in the southeastern United States, the festival is the leading summer dance training program in Florida. Festival classes and workshops are held in state-of-the-art dance studios and classrooms in downtown Miami at the New World School of the Arts. Evening performances are held in venues in both Miami and Miami Beach. This year's Festival opens on Wednesday, June 20 at the Colony Theater on Miami Beach, with a joint performance by the dance programs of Miami's New World School of the Arts and Tsoying Senior High School in Kaohsiung, Taiwan. The closing program, a Festival Finale, takes place at the New World Dance Theatre, Saturday June 30.

For information about the Florida Dance Festival workshop classes and performance series call 305.547.1117 or 1.800.252.0808 or visit [www.floridadanceassociation.org](http://www.floridadanceassociation.org).

# ART IN UNFAMILIAR PLACES



## ■ ORLANDO INTERNATIONAL FRINGE THEATRE FESTIVAL ■

Fringe Festivals began in Scotland in 1947 when groups not invited to perform at the Edinburgh Festival of the Arts staged their own "fringe" performances outside the festival boundaries. Fringe Festivals now occur all around the world, with true festivals continuing to be uncensored and non-juried, with all performance ticket proceeds going directly to the artists.

The Orlando International Fringe Theatre Festival is the oldest, non-juried Fringe Festival in the United States, providing a venue for theatrical and performing artists to display their creative talent and novel performances. Staying true to its roots, all acts remain uncensored, performances range from "mild to wild," and 100% of the ticket sales go directly to the artists.



From May 17 to 28, the 16th Annual Orlando International Fringe Theatre Festival promises to be, "everything from the unimaginable to the unforgettable," presenting 86 individual performances on nine stages by new and established International Fringe artists. Included this year is Photo Booth Marathon, where artist Brian Feldman will attempt to enter the Guinness Book of World Records for the person who has spent the longest time in a photo booth at one time. Attendees will be able to have their picture taken with Feldman as he tries to break the current record of 26 hours. Other Fringe favorites include Kid's Fringe, a free showcase of entertainment and activities suitable for young theatergoers, and Pet Fringe, providing entertainment including animal actors and family-friendly activities. The Fringe Preview, featuring 30, three-minute previews of the 2007 Fringe shows, takes place on April 30 at The Orlando REP. The May 17 Opening Night Gala is at The Orlando Repertory Theatre and the John and Rita Lowndes Shakespeare Center.

For more information or to purchase advance tickets online, visit [www.orlando fringe.org](http://www.orlando fringe.org). During the festival event, tickets are sold at the Shakespeare Center and Orlando REP.



COURTESY: ORLANDO INTERNATIONAL FRINGE THEATRE FESTIVAL

# C A L E N D A R

S P R I N G  
2 0 0 7

## Through April 15

### Tampa

The Art Guys: Seeing Double. The collaborative career of Michael Galbreath and Jack Massing. Tampa Museum of Art. 813.274.8130

## Through April 17

### Jacksonville

The Walter O. Evans Collection of African American Art. Over 80 works from mid-19th century to the present day. Cummer Museum of Art. 904.356.6857

## Through April 29

### Sarasota

Bedazzled: 4,500 Years of Jewelry from the Walters Art Museum. Highlights of Henry Walters' collection. Ringling Museum of Art. 941.359.5700

## Through April 30

### Miami Beach

Five Fridas. Works from 1928 to 1951 by Frida Kahlo. Bass Museum of Art. 305.673.7530

## Through April 30

### Jacksonville

Oil Paintings by Margaret Schnebly Hodge and early maps. Karpeles Manuscript Library Museum. 904.356.2992

## Through May 6

### Orlando

The Civil War: America Divided. Artifacts include a copy of the

## Bedazzled: 4,500 Years of

### Jewelry from the Walters Art

### Museum. Ringling Museum of

### Art. Sarasota

Emancipation Proclamation signed by Abraham Lincoln. Orange County Regional History Center. 800.965.2030

## Through May 6

### Vero Beach

The Reality of Things: Trompe L'Oeil in America. 50 works. Vero Beach Museum of Art. 772.231.0707

## Through May 13

### Naples

The Great American Game: Baseball. Art and memorabilia. Naples Museum of Art. 239.597.1900

## Through May 13

### Orlando

Gee's Bend: The Architecture of the Quilt. 70 quilts by four generations of women from the small, African American community of Gee's Bend, Alabama. Orlando Museum of Art. 407.896.4231

## Through May 20

### Tallahassee

The Florida Swing: Golf in the Sunshine State. 100 artifacts. Museum of Florida History. 850.245.6400

## Through May 20

### Tallahassee

Florida's Highwaymen: Legendary Landscapes. Over 60 paintings. The Tallahassee Museum. 850.575.8684

## Through May 27

### Ocala

In the Studios of Paris: William Bouguereau & His American Students. 55 paintings, drawings and prints. Appleton Museum of Art. 352.291.4455

## Through May 31

### Coral Gables

Chihuly at Fairchild. New and expanded exhibition. Fairchild Tropical Botanic Garden. 305.667.1651

## The Reality of Things: Trompe

### L'Oeil in America. Vero Beach

### Museum of Art. Vero Beach

## Through June 1

### Vero Beach

Dinosaur Invasion! 30 life-sized sculptures, "Dino Dig" area, fossil plant displays. McKee Botanical Garden. 772.794.0601

## Through June 24

### St. Petersburg

Dali & the Spanish Baroque. Salvador Dali Museum. 727.823.3767

## April 6-7

### Perry

5th Annual Florida State Bluegrass Festival. Forest Capital State Park. 850.584.5366

## April 6-8

### Winter Park

Easter Weekend Open House. Free admission. Morse Museum of American Art. 407.645.5311

## April 6-May 23

### Sanford

Pressing Matters: 500 Years of Wine in Art from the Sterling Vineyards Print Portfolio. Museum of Seminole County History. 407.665.2489

## April 9

### Naples

Hungarian State Folk Ensemble. Philharmonic Center for the Arts. 239.597.1111

## April 12

### Daytona Beach

Jupiter String Quartet. Central Florida Cultural Endeavors. 386.257.7790

## April 12-22

### Miami Beach

Miami Beach Dance Festival. Performances by Dance Now!, Momentum Dance Company, lectures, concerts, films and classes. 305.858.7002

## April 13-15

### Winter Park

3rd Annual Art in Bloom. Albin Polasek Museum & Sculpture Garden. 407.647.6294

## April 14-May 27

### Miami

William Carlson - Habet Et Musca Splenem (Even A Fly Has Anger). Works by the renowned glass sculptor. Lowe Art Museum. 305.284.3535

## April 14-15

### St. Augustine

Spring Art & Craft Festival 2007.



150 exhibitors. St. Augustine Art Association. 904.824.0716

## April 20

### Miami

NEA Jazz Master McCoy Tyner & Musicians. Gusman Center for the Performing Arts. 305.237.3010

## April 20-29

### Key West

25th Anniversary Conch Republic Independence Celebration. Commemoration of the founding of the Conch Republic after the April 23, 1982 U.S. Border Patrol roadblock of the Florida Keys. 305.294.2298

## April 20-July 1

### Tampa

Portraits of Ethnic Diversity: The Art of Judy Dater. Florida Museum of Photographic Arts. 813.221.2222

## April 21

### Dade City

Black Tie & Blue Jeans Country Ball. Pioneer Florida Museum and Village. 352.567.0262

## April 21-22

### Starke

Bradford County Strawberry Festival. Main Street Starke. 904.964.5278

## April 21-22

### Fort Myers

Lee Island Pirate Festival. Celebration of maritime heritage. Centennial Park. 239.481.7231

## April 21-23

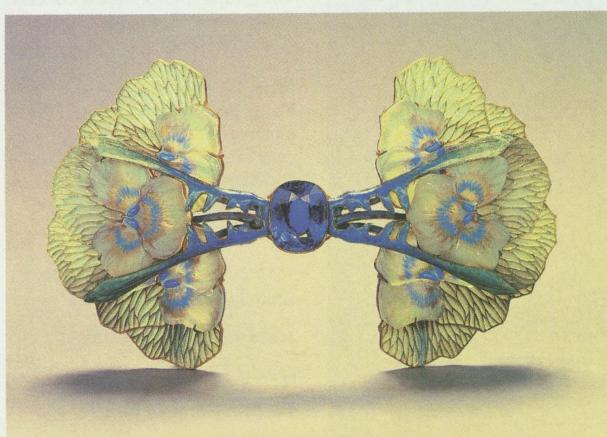
### Wakulla Springs

Wakulla Wildlife Festival. Tours of Wakulla Springs State Park, St. Marks National Wildlife Refuge, wildlife art. 850.224.5950

## April 26-May 12

### West Palm Beach

Fireworks: Cast Metals Program. The bronze process from start to finish at one of the few foundries in South Florida. Armory Arts Center. 561.832.1776



# C A L E N D A R

## April 26-July 22

### West Palm Beach

Cuban Jews in Florida: A Photodocumentary by Randi Sidman-Moore. Large-scale photographs and narratives. Jewish Museum of Florida. 305.672.5044

## April 27-28

### Madison

Four Freedoms Festival. Parade, arts & crafts, music, regional foods. 850.973.2788

## April 27-June 23

### Pensacola

Impassioned Images: German Expressionist Prints. Pensacola Museum of Art. 850.432.6247

## April 28

### Valparaiso

Saturday in the Park. Heritage crafts, antique autos. Perrine Park and Heritage Museum of Northwest Florida. 850.678.2615

## April 28

### Clewiston

21st Annual Sugar Festival. Celebrates the end of the sugar cane harvest. Clewiston Civic Central Park. 863.983.7979

## April 28-29

### Carabelle

Carabelle Riverfront Festival. Art, music, sand sculpting. Riverwalk. 850.697.2585

## April 29-June 24

### Tarpon Springs

Fragments: Portraits of Survivors from the Collection of the Florida Holocaust Museum. Leepa-Rattner Museum of Art. 727.712.5762

## May 3-31

### Leesburg

Hot Young Artists. Florida college and university graduate student



works. Leesburg Center for the Arts. 352.365.0232

## May 4-5

### Tallahassee

Florida History Fair. Tallahassee Community College. 850.245.6326

## May 4-6

### St. Augustine

Gamble Rogers Folk Festival. St. Augustine Amphitheatre. 904.794.4163

## May 5

### Lake Wales

16th Annual Concert Under the Stars. The Imperial Symphony Orchestra. Historic Bok Sanctuary. 863.676.1408

## May 5-6

### Jacksonville

Springfield Heritage Pageant. Reenactments, home tours, poetry readings, antiques, and Jacksonville Symphony Orchestra performance. Historic Springfield Neighborhood. 904.353.7727.

## May 17

### Sarasota

2007 Annual Statewide Conference. Florida Trust for Historic Preservation. 850.224.8128

## May 19

### Wewahitchka

15th Annual Tupelo Honey Festival. Lake Alice Park. 850.639.2338

## May 19-20

### Hollywood

Red, White and Bluegrass Festival. Hollywood Broadwalk. 954.921.3404

## May 19-20

### Islamorada

16th Annual Florida Keys Island Fest. Founder's Park. 305.664.4503

## May 20

### Tallahassee

Emancipation Celebration. Commemoration of the first reading of the Emancipation Proclamation in Florida. Knott House Museum. 850.922.2459

## The Great American Game:

Baseball. Art and memorabilia.

Naples Museum of Art. Naples

## May 28

### Green Cove Springs

Memorial Day Riverfest & Art in the Park. 904.529.2200

## May 29-July 14

### Fort Pierce

Indian River School of Painters. Works by artists instructed or mentored by Backus. A.E. Backus Gallery. 772.465.0630

## May 29-September 2

### Gainesville

Cuba Avant-Garde: Contemporary Cuban Art from the Farber Collection. Samuel P. Harn Museum of Art. 352.392.9826

## May 31-June 10

### Pensacola

Fiesta of Five Flags. Annual celebration of the founding of Pensacola. 850.433.6512

## June 2

### Chiefland

Watermelon Festival. Chiefland City Park. 352.493.2330

## June 5

### Palm Beach

Founder's Day. Free admission. Henry Morrison Flagler Museum. 561.655.2833

## June 6-September 6

### Fernandina Beach

Visions of Florida: The Photographic Art of Clyde Butcher. Amelia Island Museum of History. 904.261.7378

## June 7-9

### Tallahassee

10th Annual Florida African Dance Festival. Dance and drum workshops, performance concert. Tallahassee Community College. 850.539.4087

## June 14

### Palm Bay

Juneteenth Celebration. Nationally celebrated commemoration of the ending of slavery in the United States. Palm Bay City Hall. 321.952.3441

## Chihuly at Fairchild. New

and expanded exhibition.

Fairchild Tropical Botanic

Garden. Coral Gables



# ON A ROAD LESS TRAVELED



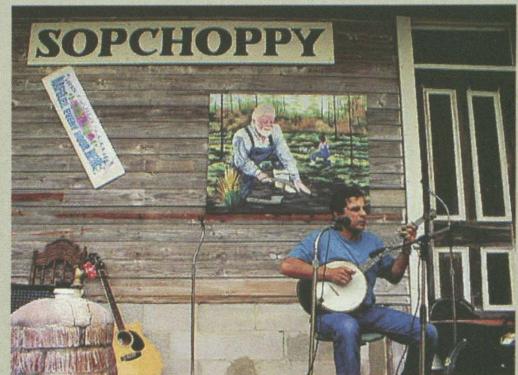
ROBERT SEIDLER

## ■ WORM GRUNTING FESTIVAL—SOPCHOPPY ■

If you have ever wondered what worm grunting is, make your plans now to attend the Seventh Annual Sopchoppy Worm Gruntin' Festival on Saturday, April 14th. Just 40 miles south of Tallahassee on U.S. 319, the town of Sopchoppy is one of the few places with a tradition of harvesting wild earthworms for sale in bait shops. Earthworms are driven out of the ground by vibrations created by rubbing a metal bar across the top of a wood stake. This annual, all day event provides a chance to learn about the tradition and actually try your hand at it.

Plan to spend the entire day. Festival events encompass a full day and night, beginning at 8 a.m. and running until 10 p.m. Booths, featuring regional foods, crafts and the always popular annual commemorative T-shirt, open in downtown Sopchoppy at 8 a.m. The Worm Grunter's 5K Race kicks off at 9 a.m. The main program begins at 10 a.m. with a worm grunting demonstration by local expert, Gary Revell, followed by the much anticipated Worm Gruntin' Contest (for children 16 and under only). Events continue through the morning with the crowning of the Worm Grunter's King and/or Queen (they like it to be a surprise!) while the afternoon is filled with musical entertainment, the Hula Hoop contest, and the Worm Grunter's Horseshoes Championship. In the evening, the Worm Grunter's Ball offers a chance to sit and enjoy a variety of musical entertainment, or join in the dancing celebrating the excitement. The Ball is outdoors, so bring your own chair or blanket for comfort.

To run in the 5K race or for more information about festival events, call 850.962.2020 and leave a message with phone or email, or visit [www.wakullacounty.com](http://www.wakullacounty.com)



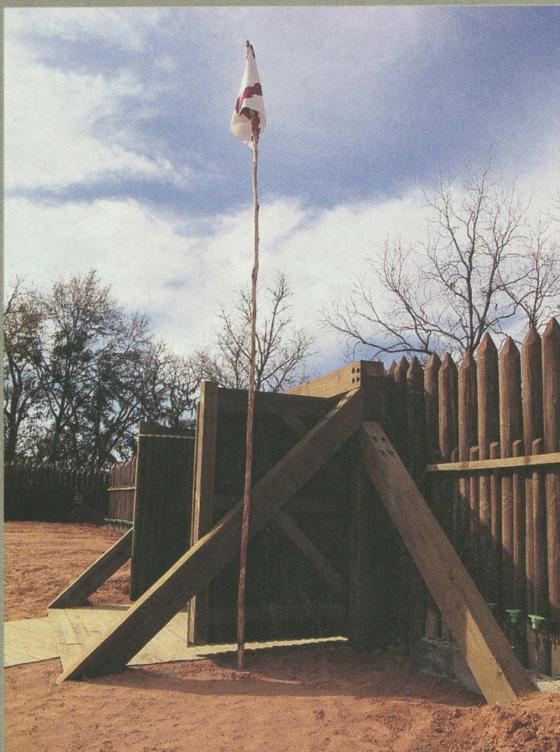
ROBERT SEIDLER

## IN UPCOMING ISSUES...

### ■ EL CASTILLO DE SAN LUIS

*El Castillo de San Luis*, the military complex at Mission San Luis, is the most recent historic reconstruction open to visitors at the mission site. San Luis de Talimali was the 17th century western capital of Spanish Florida. Moved by Spanish authorities in 1656 to its present location in modern-day Tallahassee, San Luis was home to a deputy governor, garrison, civilians and more than 1,500 Apalachee Indians. With the establishment of Charleston in 1670, the threat of English attacks on Spanish Florida intensified. This threat prompted the planning and construction of a formal military complex at San Luis during the 1690s.

*El Castillo de San Luis* consisted of a two-story blockhouse; a palisade, or outer fence; and a dry moat. From the time the palisade was built in 1703, it provided protection for the garrison and all of the village residents. Two days before British forces reached it on July 31, 1704, residents of San Luis burned and abandoned the Mission. The palisade that surrounds the newly reconstructed blockhouse was re-created with the assistance of Walt Disney Imagineers.



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R.A. Gray Building • 500 South Bronough Street

Tallahassee, Florida 32399-0250